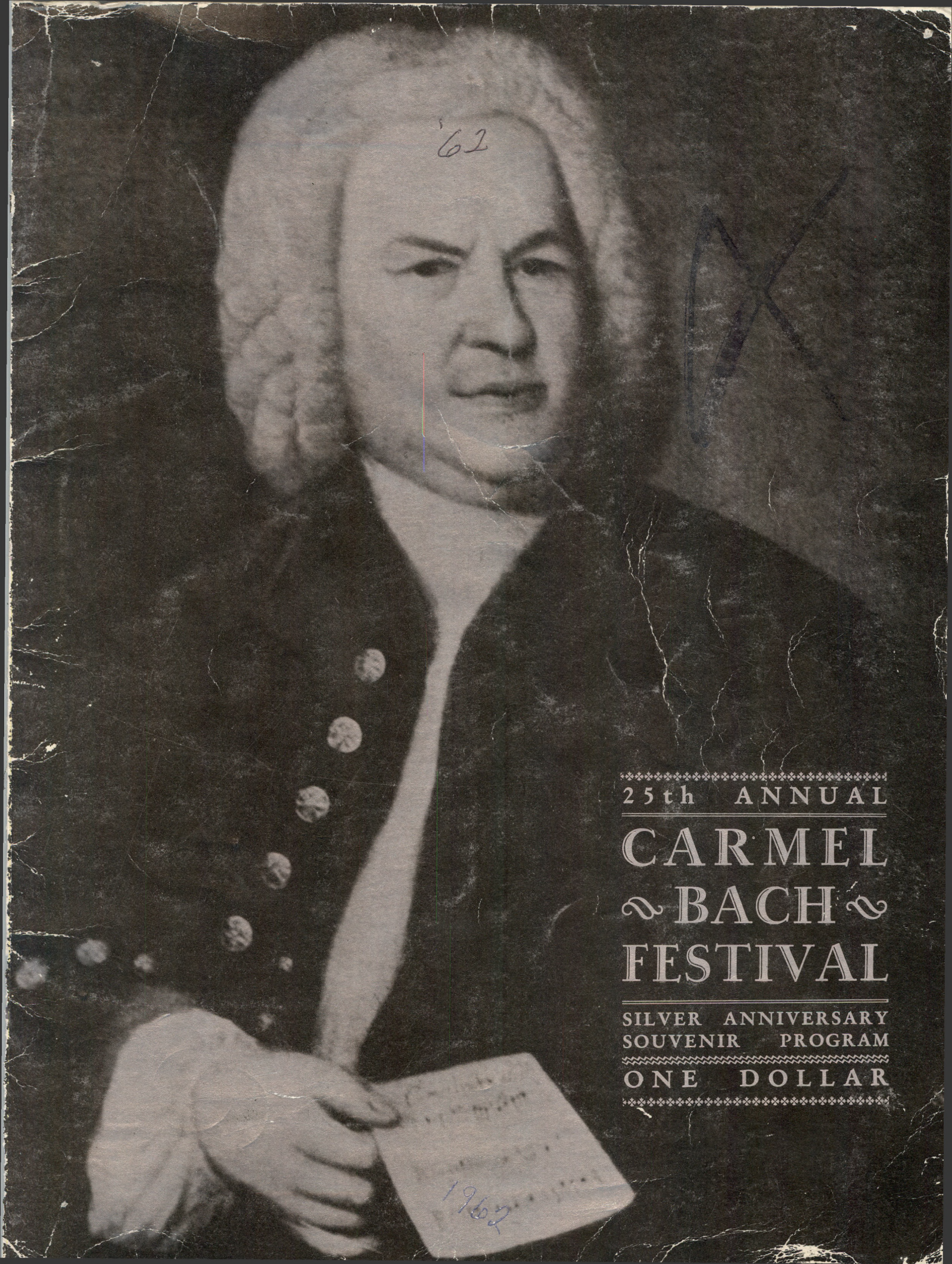
'62
25th ANNUAL
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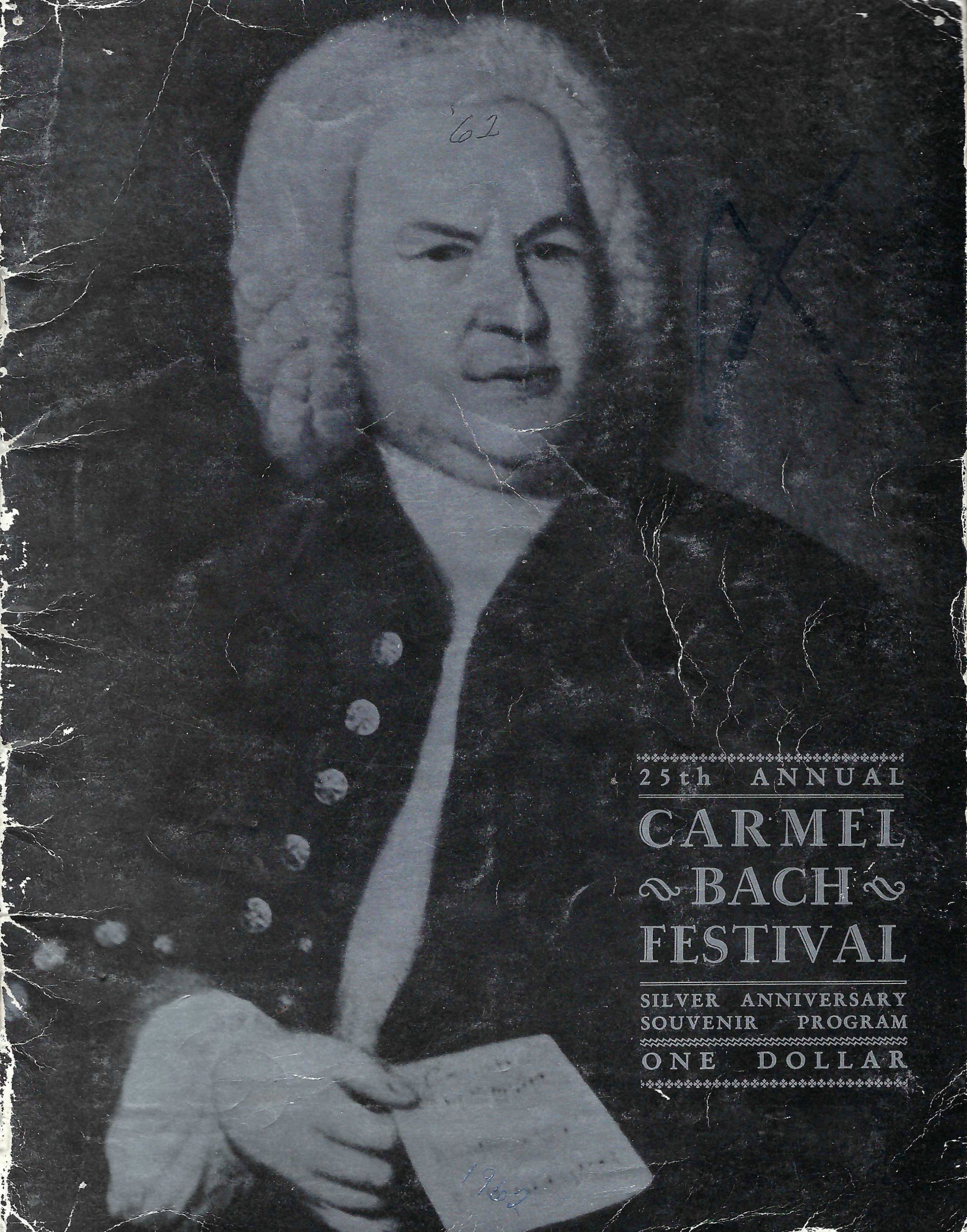
FESTIVAL
SILVER ANNIVERSARY
SOUVENIR PROGRAM
ONE DOLLAR
1962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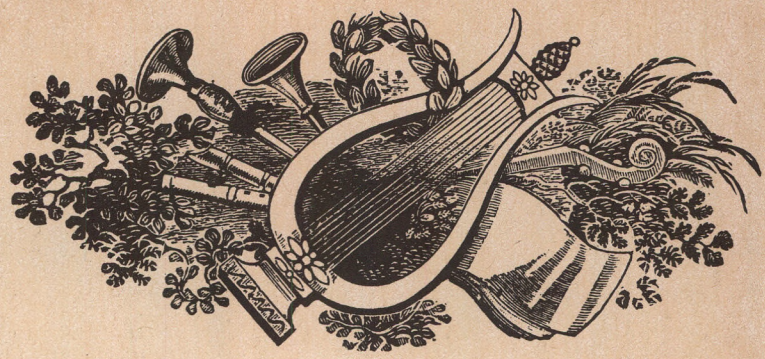

founded in 1935
by Dene Denny & Hazel Watrous

CARMEL BACH FESTIVAL

Sandor Salgo
Conductor & Music Director

July 20-29, 1962

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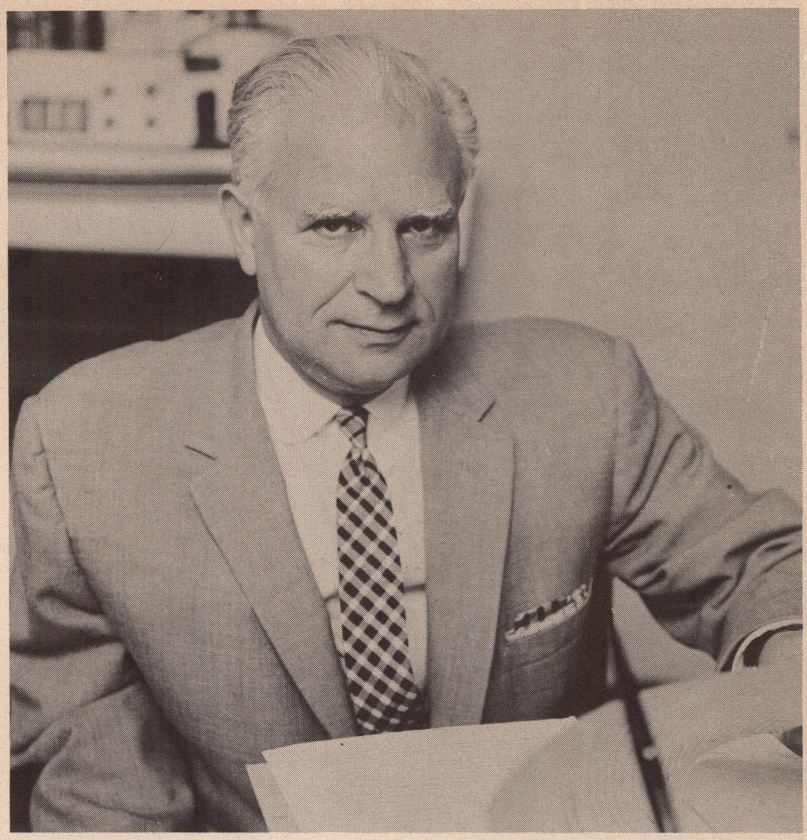

PETER FERRANTE, PRESIDENT CARMEL BACH FESTIVAL, INC.

Friends of the Bach Festival:

This is our twenty-fifth anniversary. The Carmel Bach Festival, on this happy occasion, takes pride in announcing that the festival now belongs to you. It is no longer a private enterprise and your contributions are tax deductible.

This quarter century of music marks an important milestone.

Our artistic accomplishment, under the musical leadership of Sandor Salgo, is secure and the growing fame of the festival is becoming world wide. Our limited seating capacity, however, makes it difficult to meet the rising expenses and once again we must count on your generosity in order to maintain our high standard. Please continue your support. We, in turn, shall do our best to make this the finest of all festivals.

CARMEL BACH FESTIVAL, INCORPORATED

Peter J. Ferrante

Peter J. Ferrante, President

March 14, 1962

MICHEL PENHA
who planted the seed

The Heralding Trombones, a festival tradition.

. . . . . *and how it grew*

mel Mission, built in 1771, only 21 years after the death of Johann Sebastian Bach, as the setting for the final concert.

Soloists included Sascha Jacobinoff, Marie Montana, Steen Sconhoff, Noel Sullivan, Marjorie Wurzmann, Doris Ballard and Winifred Howe. Gastone Usigli, who four years later was to conduct the festival, was guest conductor.

Then as now, the concerts were held in small but beautiful Sunset School Auditorium, with its magnificent gothic arches soaring into space, one echoing the other like parts of a fugue.

Here began one of great traditions of the festival, where Heralding Trombones, even as in the days of Bach, sounded each evening across the courtyard from the upper windows of the tower. In the beginning it was a brass choir made up of grocer Chandler Stewart and his three sons, Gordon, Donald and Alan. Aided by the gathering dusk, and sometimes fog, it is an easy task to imagine oneself back in the Germany of Bach's time when brass choirs heralded from towers the opening of important civic festivities.

The second festival carried on in every way the traditions of the first. Ralph Linsley joined the festival, and has been an integral part of it ever since. As soloist, accompanist and the "continuo" of the orchestra, his familiar figure at piano and harpsichord has become one of the traditions of the festival.

The early period for the festival ended in 1938 when the distinguished Gastone Usigli was engaged as conductor and the great B Minor Mass was performed for the first time.

Usigli, to whose devotion and prodigious genius for orchestra and choral direction the festival owes measureless debt, took the podium for 15 consecutive years.

In these early years it was Alfred Frankenstein, critic and festival lecturer, who suggested that the rigid Bach ritual be relaxed to include other composers of the Baroque period.

Roland Hayes appeared as soloist at a previous Bach Festival. In 1947 all six Brandenburg Concertos were included for the first time.

In 1955 Usilgli conducted for the last time, his untimely death following early the next year.

The summer of 1956 saw the festival enter its present stage of world-wide fame and development under the brilliant direction of Sandor Salgo, Professor of Music at Stanford University.

Salgo, now conducting for the seventh season, is conductor of the Stanford Opera Theater and of the San Jose Symphony. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony, the Spring Season of the San Francisco Opera Com-

(Turn to page 6)

REHEARSAL TIME —
long into the night
Director **SANDOR SALGO**
drills orchestra and chorus.

FOUNDER DENE DENNY with SANDOR SALGO,
conductor and music director.

pany and the Vancouver Festival. As conductor and music director for the Carmel Bach Festival he has won wide acclaim and response for his imagination and brilliance in program planning and execution.

Since 1958 the Carmel Bach Festival has been incorporated and now operates as a non-profit, tax exempt educational institution.

Its directors, acting in the spirit of the founders, have attempted to retain the simplicity and many of the delightful community elements so necessary to its charm and attractiveness, of which the natural beauty of Carmel and its surroundings play an important part.

So now again on this 25th anniversary comes the sound of the hearalding trombones, drawing evening strollers to the courtyard of Sunset Auditorium.

Once again comes the 200 year old music of Johann Sebastian Bach, the man whom many regard as the world's greatest composer, played in keeping with the historic tradition of his own time.

Of all the contributions of Dene Denny and Hazel Watrous to the better things of life on the Monterey Peninsula, The Carmel Bach Festival remains their finest monument, and likely the most enduring. That its fame has spread throughout the world is almost incidental.

The Corner Cupboard, Carmel *The Wells' Books, Carmel* *Reynolds & Co.* *The Bib'n Tucker, Carmel*

Gathering for the evening concert.

SUNSET SCHOOL AUDITORIUM
lovely with its Gothic arches

Ted Durein, Bach Festival vice president and publicity and program coordinator, and Dr. Mast Wolfson, Bach Festival director and long time friend of the founders.

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RALPH LINSLEY	General Coordinator
MEL TAYLOR	Stage Manager
CHARLES THOMAS	Technical Director for Music at the Mission
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GERALDINE CARDWELL	Publicity

Mrs. Alastair MacKay, executive secretary.

Johann Sebastian BAT

Johann Sebastian Bat, namesake of the great composer in who's memory the faithful gather each glorious summer, is a legend and tradition of the Carmel Bach Festival.

The blithe creature has for many years swooped and soared through the upper reaches of Sunset School Auditorium, in perfect tune with Bach if not with the infinite.

He was christened by Reginald Inwood, the architect from Carmel Highlands, during the 1946 festival, although that year was by no means his debut. Before that he had simply been nameless.

Carmel Inn Hotel, Carmel *Monterey Peninsula Herald* *Al n' Jack's Rocky Point* *La Playa Hotel, Carmel*

ANGIE MACHADO, Choral Assistant

The mainstay of the Carmel Bach Festival Chorus, she has given thousands of hours of hard work to weld the 40-voice group into an indispensable part of the Festival since 1956.

PRISCILLA SALGO, Choral Assistant

Wife and able adjunct to Conductor Salgo, she also serves in directing rehear of the Festival Chorale.

RALPH LINSLEY, Harpsichordist

Marking his 24th season with the Festival, he serves in the dual capacity of distinguished soloist and general coordinator while contiuing a full concert program as a recitalist and accompanist throughout the country.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

First Violin
Rosemary Waller
Concertmaster
Robert Witte
Adam Han-Gorski
Gladys Secunda
Anne H. Fryer
H. M. M. Nicholas
Lawrence Short
Roberta Nowlin

Second Violin
Hazelle Miloradovitch
Arthur Ross
Gail Denny
Elizabeth Breed
Anita Thomason

Viola
John H. Cox, Principal
Thomas Hall
Charles Roberts
Margaret Main
Hugh Gibson

Cello
Ellen Dessler
Jean Fulkerson
Sally Kell
Marjorie Imes

Contrabass
Richard T. Andrews, Principal
Mary C. Bresler

Flute
Louise Di Tullio
Katharine Sorensen
Judy Gant
Patrice Hambelton

Recorder
Roberta and Colin Sterne

Oboe
Raymond Duste
Charles G. Price
Philip Kates
Susan Snook

Clarinet
Raymond Lippert
Donald O'Brien

Bassoon
Robert Hughes
Frederic Dutton

Horn
Ross Taylor
William A. Michael
Fred Bergstone

Trumpet
Edward Haug
Charles Bubb, Jr.
Ralph La Canna

Trombone
Daniel Livesay
Jerome Jansen
John Kolarik
Jack Sudmeier

Tympani
Anne Van der Wyk

Harpsichord
Ralph Linsley

Organ
Ludwig Altman

Continuo parts are played by Ralph Linsley, Harpsichord; LudwigAltman, Organ; Ellen Dessler, Jean Fulkerson, Cello; Richard T. Andrews, Mary C. Bresler, Contrabass.

CHORUS

1st Soprano
Zeala W. Broaddus
Catherine Firestone
Nell Hoyt
Lucy Martin
Eileen Morton
Corliss Myers
Gertrude Ralph
Ann Welchner
Katharine Wilson

2nd Soprano
Mary M. Ballengee
Gloria Balsley
Mildred Roberts
Judith L. Swanson
Arleene Torri

Alto
Margaret Beck
Carol Brauss
Priscilla Ferguson
Betty Jane Johnson
Camilla Kimp
Leilani Lloyd
Helen Rumrill
Renate Westphal
Ruth Williams
Vivian T. Zimmerman

Tenor
Benjamin Cox
John Craige
William L. Lee
Herbert L. Myers
Donald G. Roberts
Warren Roberts
Larry Swanson

Bass
Edward Ballengee
Bruce Grimes
Reu Manhire
David Reed
Les Rhinehart
Ronald Whitney
Joseph Wythe

CHORALE

Soprano
Carol Brooks
Meg Broughton
Mary Esther Lindsay
Barbara Phillips
Katharine Schlinger
La Vonne Smart

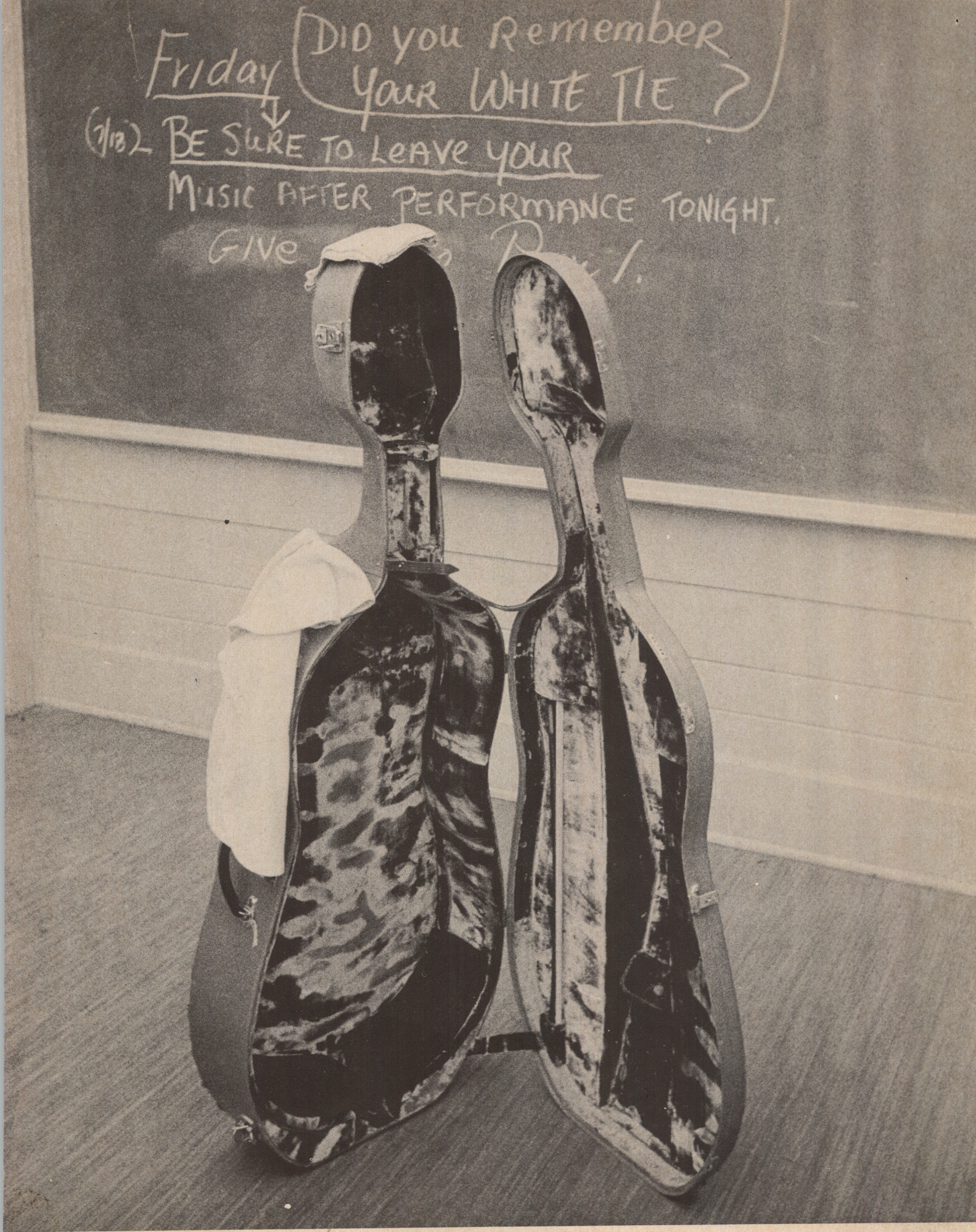
Alto
Ruth Baggott
Gina Bardi
Jennifer Chase
Olive Chorley
Pauline Law
Jacqueline Layng
Patricia Riffel

Tenor
Leon Bennett
Michael Chang
Robert Faris
Tommy Goleeke
William L. Lee
Richard Riffel
Larry Swanson

Bass
Herbert Cabral
Bruce Grimes
Stephen Janzen
Thomas Paul
Bruce Remsberg
James Tippey
Theodore Toews
Paul Veneklasen
Ronald Whitney

Alfred Frankenstein
Lecturer

M. C. Taylor
Stage Director



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Cork n' Bottle *Spencers House of Cards* *The Casual Shop, Carmel* *The Homestead, Carmel*

Joh. Seb. Bach's Works

PROGRAM NOTES

by

EDWARD COLBY

Music Librarian and Lecturer in Music, Stanford University

During its twenty-five years of summer programs, the Carmel Bach Festival has presented an imposing array of the works of Johann Sebastian Bach, his predecessors, his contemporaries, and his 18th century successors.

In recreating the stream of musical history which flowed into the Baroque era and which followed it, the Festival has presented music from the medieval period to the classic era of the late 18th and early 19th centuries. Probably the earliest work heard was the play "Daniel," from the 12th century, and the latest the "Cherubini Symphony in D," composed in 1815.

Bach, whom many regard as the world's most prolific — provided few clues as to how he meant his work performed. Every conductor's Bach is his personal property.

So it is in Carmel where Bach is honored in the magnificent tradition of the Carmel Bach Festival on its Silver Jubilee.

Edward Colby

F. Wanderer.

BARBARA PHILLIPS
Soprano

Awarded the Ft. Worth, Texas, Opera Guild Scholarship in 1960, this native of Dallas attended Southern Methodist University and the University of Southern California where she was a member of the University Chamber Singers Ensemble.

CHARLES BRESSLER
Tenor

A graduate of the Juilliard School of Music and a member of the New York Pro Musica since its inception, this fall he will appear as one of the soloists for the New York opening night gala at Lincoln Center.

ROBERTA & COLIN STERNE
Early Instruments

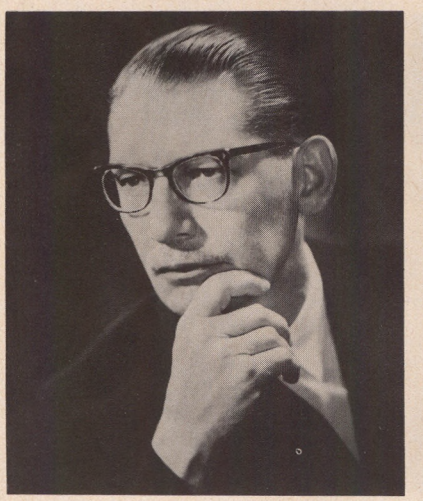
Two of the most able and accomplished performers of Medieval, Renaissance and Baroque music, they have played throughout the world with the Antiqua Players and are members of the faculty at the University of Pittsburgh.

ROSEMARY WALLER
Concert Master

At present a member of the first violin section of the Cincinnati Symphony Orchestra, she was formerly with the National Symphony Orchestra in Washington and is active with the Concert Arts Chamber Players.

SOULIMA STRAVINSKY
Pianist

Professor of Music at the University of Illinois and son of composer Igor Stravinsky, he has appeared with major symphony orchestras and played numerous recitals throughout the United States and Canada since coming to this country in 1948.



EDWARD HAUG
Trumpeter

A native San Franciscan, he has been with the San Franfrancisco Symphony since 1951, plays first trumpet with the San Francisco Opera Orchestra, and teaches at the San Francisco Conservatory of Music.

WALTER TRAMPLER, Violist

Internationally recognized as a viola and viola d'amore virtuoso, he was a founder of the New Music Quartet and is frequently heard in quintets with the Budapest String Quartet.

COHLEEN BISCHOFF, Soprano

From Salt Lake City, she has sung with the Utah Symphony Orchestra and just appeared in the Utah Summer Festival. For the past two years, she has been a featured soloist on Tabernacle Choir broadcasts.

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FRIDAY, JULY 20 | 8:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH (1685-1750)

It is the custom of the Carmel Bach Festival to devote the first concert of the season to works of Johann Sebastian Bach. Other than the Mass in B minor, the major work of Bach set to a Latin text is the Magnificat. In this evening's program it will be contrasted by his concise and powerful German cantata movement, "Nun ist das Heil." The fourth Brandenburg Concerto and the Concerto in C major for three claviers make up the instrumental portion of the program. Together these four compositions represent Bach's career as a composer for the church, the court, and the general public of his time.

"Magnificat" in D major, with Christmas interpolations from original version

Chorus: Omnes generationes (All generations) magnify the Lord)

Aria Mezzo-Soprano: Et exultavit (And my spirit hath rejoiced)

Chorus: Von Himmel hoch (From Heaven above)

Aria: (Soprano): Quia respexit (For he hath regarded)

Chorus: Omnes generations (All generations)

Aria (Bass): Quia fecit (For He that is mighty)

Quartet (Three treble voices and tenor): Freut euch und jubiliert (Be glad and rejoice)

Duet (Alto and Tenor): Et misericordia (And His mercy is on them)

Chorus: Fecit potentiam (He hath shown strength)

Chorus: Gloria in excelsis Deo (Glory to God in the highest)

Aria (Tenor): Deposuit potentes (He hath put down the mighty)

Aria (Alto): Esurientes implevit (He hath filled the hungry)

Duet (Soprano and Bass): Virga Jesse floruit (The rod of Jesse hath flourished)

Terzet (Two Sopranos and Alto): Suscepit Israel (He hath holpen his servant Israel)

Chorus: Sicut locutus est (As He spake to our forefathers)

Chorus: Gloria Patri (Glory be to the Father)

MARIE GIBSON, MARY ESTHER LINDSAY, BARBARA PHILLIPS, Soprano
PAULINE LAW, Mezzo-Soprano
RUTH BAGGOTT, JENNIFER CHASE, Alto
RICHARD RIFFEL, Tenor THOMAS PAUL, Bass
LOUISE DI TULLIO, KATHARINE SORENSEN, Flute
RAYMOND DUSTE, Oboe d'amore
Continuo: RALPH LINSLEY Harpsichord; RICHARD ANDREWS, Contrabass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

The present performance of the Magnificat includes four movements which were in the older of the two original scores of the work, but which were later removed by the composer. Bach indicated where the four movements were to be interpolated, and this evening's performance follows the composer's directions. The interpolations, all relating to the Christmas season, are "Vom Himmel hoch," "Freut euch und jubiliert," "Gloria in excelsis Deo," and "Virga Jesse floruit," This last movement exists in completed form only in Bach's Cantata No. 110, and the present realization is by Erich Schwandt.

Apart from the interpolations, the basic text of the Magnificat is set to the words of Mary as recorded in the Gospel according to St. Luke. Each verse is interpreted musically according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement.

The "Magnificat" opens with orchestra and chorus singing loud praises. The "Et exultavit," on the other hand, expresses joy born of a more personal relationship to the Deity. In the following Soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

Underscoring the texts as faithfully as the movements described are the forceful "Fecit potentiam" and the fugal "Sicut locutus est." The "Gloria Patri," with which Bach concludes his "Magnificat," sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work.

The two choral interpolations, "Vom Himmel hoch" and "Gloria in excelsis Deo," are sung by the Festival Chorale.

INTERMISSION

Brandenberg Concerto No. 4, in G major

Allegro — Andante — Presto

ROSEMARY WALLER, Violin
ROBERTA and COLIN STERNE, Recorder
BACH FESTIVAL ORCHESTRA

Employing the resources of a solo string instrument and two identical wood-winds for the concertino, Bach exploits in the violin rapid successions of notes, double stops, and bariolage, and in the recorders graceful agility and echo effects. In the first movement in the ritornello, instead of setting forth the customary stream of uniterrupted energy, has a distinguishing feature, the effect of momentary suspension of motion. The Andante is characterized by the antiphonal passages between the full band and the concertino. The finale is a fugue in which all voices participate on an equal basis, though this straightforward fugal texture is interrupted, even in this movement, by florid passages for the solo violin.

Concerto for Three Claviers and Strings, in C major

Allegro — Adagio — Allegro

ALICE EHLERS, EILEEN WASHINGTON, RALPR LINSLEY, Harpsichord

In this concerto each of the three claviers plays an equally important part, and the strings have more independence than in the Concerto in D minor for the same combination of instruments. Bach's biographer Philipp Spitta finds here "perfect workmanship (which) makes the strong, grave, majestic Concerto in C major one of the most imposing of all Bach's instrumental compositions." Elaborating, Spitta points to the "stern vigor" of the first movement, the "slight feeling of austerity" in the Adagio, and to the last movement, which "soars far above the cheerful vigor of an ordinary finale."

Sacred Cantata No. 50, "Nun ist das Heil"

Double chorus: Nun ist das Heil und die Kraft (Now has the hope and the strength)

BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

Whether or not other movements have ever existed, the present "cantata" is a compactly integrated composition which has little difficulty in standing alone. The text is based on the passage from Revelation 12:10: "And I heard a loud voice saying in heaven, 'Now is come salvation, and strength and the kingdom of our God and his Christ. For the accuser of our brethren is cast down, which accused them before our God day and night.'" The "motive of strength" set to the words "Now has the hope and the strength" is extended by a highly rhythmic "motive of joy," and these two patterns are woven into an ingeniously powerful double fugue which Albert Schweitzer regards as one of Bach's mightiest pieces of vocal music. The cantata was composed for St. Michael's Day, 1740.

SATURDAY, JULY 21 11:00 A.M.

ALFRED FRANKENSTEIN LECTURE CARMEL WOMAN'S CLUB

"THE FESTIVAL — THEN AND NOW"

KATHARINE SCHLINGER
Soprano

Describing her extracurricular activities as being her three charming children, this talented songstress has been active in the Carmel Bach Festival chorale since 1959 and sung as a church soloist in Southern California for many years.

RICHARD RIFFEL
Tenor

A leading Southern California artist, he appeared with the San Francisco Opera Company during the 1961 season and in the past year held leading roles in Guild Opera Company productions.

EVA HEINITZ
Viola da Gamba

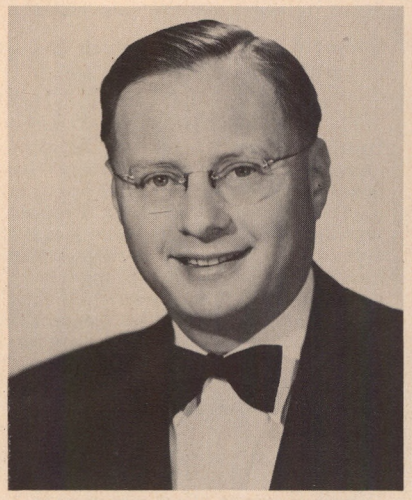
Trained at the Berlin Academy of Music, she began her career at the age of seventeen and is internationally renowned for her instrument mastery having been acclaimed this year in concerts in Zurich, Berlin and London.

EILEEN WASHINGTON
Harpsichordist

For thirteen seasons, she has been harpsichord and clavichord soloist for the San Francisco Bach Festival and since 1955 has been the San Francisco Symphony Orchestra's official harpsichordist.

LUDWIG ALTMAN
Organist

Making his 13th Festival appearance, he is celebrating his 25th anniversary as organist of the Temple Emanu-El in San Francisco, and this year made his debut as a composer of a musical "Sabbath Eve Service."



MARIE GIBSON
Soprano

For the past two years a leading soprano with the newly organized Los Angeles Opera Company, she has sung with leading symphony orchestras in California and is now on the music faculty of Occidental College.

ALICE EHLERS
Harpsichordist

Associated with the Festival for over two decades, she is one of the world's foremost interpreters of the Baroque keyboard repertoire and has been awarded honorary doctorates for her artistry and scholarship.

JAMES TIPPEY
Bass

Critically acclaimed for his last year's Bach Festival appearance in "Saul," he has sung with the N.B.C. Television Opera, Robert Shaw Chorale, the "Mastersingers," Mitzelfelt Chorale and the Roger Wagner Chorale.

Carmel Business Association

INFLUENCE OF OPERA ON MUSIC OF THE 17TH AND 18TH CENTURIES

The compositions of this evening's program, all point up the influence of opera on other forms of music during the seventeenth and eighteenth centuries, and all of the composers represented on the program were noted for their operatic works as well as music in other genres. The "Combattimento di Tancredi e Clorinda" most certainly lies within the borderland between the opera and the dramatic cantata, and the reciprocal influences between Mozart's operatic and symphonic styles is well documented. Although Vivaldi's operas are little known in comparison with his instrumental works, Marc Pincherle feels that there is a definite interpenetration between the two categories.

Sonata for Trumpet and Double String Orchestra
Alessandro Stradella (ca. 1645-1682)

(Andante) Ario — (Allegro) — (Allegretto) Aria

EDWARD HAUG, Trumpet

Stradella's title "Sonata" is in a sense interchangeable with "Sinfonia;" both designations are applicable and refer to a composition in several movements which developed within the environment of the opera and oratorio, though the term "Sonata" has other and wider applications. Although Stradella is known as a pioneer in the development of the concerto grosso, the present work reflects the polychoral practice of Giovanni Gabrieli. A few evidences of "trumpet style" are present, but it is more appropriate to speak of a general instrumental style shared by the soloist and the two groups of strings.

Concerto for Piccolo and Strings, F. VI, No. 4, in C major
Antonio Vivaldi (1675-1741)

(Allegro) — Largo — Allegro molto

LOUISE DI TULLIO, Piccolo

For some thirty-seven years Antonio Vivaldi served as instructor, musical director, and composer-in-residence as the Pieta, an asylum supported by the state for girls orphaned or cast out into the world by other circumstances. The excellence of the music at performances by the Pieta soloists and orchestra at tracted the attention of famous travelers, including Jean-Jacques Rousseau and Charles Burney. Vivaldi wrote hundreds of works for his young charges, and the difficulties of technique and expression provide a clue to the proficiency of the performers. In the present concerto, the remarkable agility of the piccolo is given full play not only in the fast outer movements, but also the Siciliano-like Largo.

Combiatimento di Tancredi e Clorinda Claudio Monteverdi (1567-1643)

Edition by Denis Stevens, c. Oxford University Press, 1962. (By arrangement with Oxford University Press, 417 Fifth Ave., N.Y.)

FIRST PERFORMANCE IN THE UNITED STATES

Testo (Narrator)	CHARLES BRESSLER, Tenor
Tancredi	JAMES TIPPEY, Baritone
Clorinda	COHLEEN BISCHOFF, Soprano
Narrator	ROBERT LOPER

The story of Tancredi and Clorinda forms an episode in "Gerusalemme liberata" ("Jerusalem Delivered") an epic poem by Torquato Tasso, published in 1580, which deals with the First Crusade. Tancredi is a Sicilian-Norman warrior who loves Clorinda, an infidel Amazonian. They meet on the field of battle, and since both are encased in armor, they do not recognize each other, and engage in mortal combat. In keeping with the practice of the Baroque period, the story is narrated in music by a Testo, and Tancredi and Clorinda participate in whatever dialogue is required. Since the three roles are sung to Italian text, Mr. Robert Loper will give a synopsis of the story in English in order that the relationship of the music to the words and action be clearly understood.

The edition of "Combattimento di Tancredi e Clorinda" used in this evening's performance was prepared by the distinguished British scholar Denis Stevens. By permission of the Author (Mr. Stevens) and Publishers, The Oxford University Press (Music), we present passages from Mr. Stevens' excellent Preface to the score.

> Monteverdi's musical theorizing, in common with the weighty pronouncements of many of his contemporaries, derived in large measure from the Greek philosophers and writers, in particular Aristotle and Aristoxenus. . . . He tried to find a lengthier text on a subject concerned with battle, entreaty, and death; and eventually came upon the description of Tancredi's fight with Clorinda in Tasso's **Gerusalemme liberata** . . . which gave him exactly the material he wanted . . . The Third Book (of Madrigals), published in 1593, . . . drew upon **Gerusalemme liberata** for a madrigal in three sections, vividly presenting the distraught melachonly of Tancredi after he had slain Clorinda.
>
> Thirty years were to pass before Monteverdi returned to Tasso's epic, and when he did so, he chose once again the twelfth canto, creating a type of musical entertainment that was reminiscent of opera, ballet, and cantata, although it could not be assigned excusively to any one category. Monteverdi's phrase is simply 'in genere rappresentativo." Notice that he does not demand a stage setting: he says that if a stage performance is desired, the characters should enter suddenly . . .
>
> . .. The first performance took place in Venice at carnival time, 1624 in the house of Monteverdi's patron Girolamo Mozzenigo, whose kindness was matched by his excellent and refined taste . . . This entertainment took place at an evening party in the presence of the assembled nobility and gentry, who were almost moved to tears of compassion, praising the style of singing—the like of which had never been heard before.

INTERMISSION

Recitative: Je cede a vos desirs —
Aria: D'une image, helas!

From "Iphigenie en Tauride" Christopher Willibald Gluck (1714-1787)

COHLEEN BISCHOFF, Soprano

Iphigenia, who has become the high priestess of Diana at Tauris, has seen the two Greek prisoners who have been taken, and resolves to set one of them free. Her resolution is strengthened by the fact that one of the prisoners reminds her of her brother Orestes, and she laments in her Aria that she does not expect to see him until she reaches the abode of the shades. In accordance with the text, the aria is infused with deep poignancy, treated with classic restraint. The orchestral introduction to the recitative sets the mood for Iphigenia's soliloquy.

Aria: Or sai chi l'onore, from "Don Giovanni"
Wolfgang Amadeus Mozart (1756-1791)

COHLEEN BISCHOFF, Soprano

This "vengeance aria" is sung by Donna Anna when she realizes that Don Giovanni, to whom she and Don Ottavio have just appealed for help in bringing the murderer of her father to justice, is in fact himself the guilty one. Mozart's "Storm and Stress" style is here marked by rhythmic agitation and by chromaticism, and when Donna Anna recalls the scene of her father's death, the minor mode is introduced. The heroic, quasi-martial character of the aria indicates clearly the manner in which Donna Anna expects Don Ottavio to avenge the crime.

"Haffner" Symphony, No. 35, K. 385, in D Major
Wolfgang Amadeus Mozart (1756-1791)

Allegro con spirito — Andante — Menuetto — Finale: Presto

BACH FESTIVAL ORCHESTRA

Upon the occasion of the ennobling of Siegmund Haffner, Mayor of Salzburg, Mozart composed a symphony which he derived from an earlier serenade. The time was the summer of 1782, on the eve of the production of his German opera, "The Abduction from the Seraglio." The large leaps of the opening theme dominate the entire first movement and are responsible for its bold character. George de St.-Foix, speaking particularly of the "Allegro con spirito," calls it "one of the most audacious works which Mozart ever entrusted to an orchestra." The Andante and the Menuetto, on the other hand, are more in keeping with the original purpose of the music as a serenade. The Finale St.-Foix compares in verve and imagination to the overture to Mozart's "The Marriage of Figaro."

SUNDAY, JULY 22 | 2:00 P.M.

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW

J. S. Bach
(1685-1750)

The Evangelist.....JAMES SCHWABACHER, Tenor
Jesus .....JAMES TIPPEY, Bass
Peter .....STEPHEN JANZEN, Bass
Judas .....THEODORE TOEWS, Bass
Caiaphas .....HERBERT CABRAL, Bass
First High Priest.....EDWARD BALLENGEE, Bass
Second High Priest.....BRUCE GRIMES, Bass
Pilate .....BRUCE REMSBERG, Bass
Pilate's Wife.....KATHARINE SCHLINGER, Soprano
First False Witness.....GINA BARDI, Alto
Second False Witness.....LEON BENNETT, Tenor
First Maid.....LA VONNE SMART, Soprano
Second Maid.....JACQUELINE LAYNG, Alto

Twelve Disciples — KATHARINE SCHLINGER, MARY ESTHER LINDSAY, MEG BROUGHTON, PAULINE LAW, JENNIFER CHASE, PATRICIA FLOYD, TOMMY GOLEEKE, BRUCE REMSBERG, LARRY SWANSON, MICHAEL CHANG, THEODORE TOEWS, STEPHEN JANZEN

MARIE GIBSON, Soprano — RUTH BAGGOTT, Alto
RICHARD RIFFEL, Tenor — THOMAS PAUL, Bass

The Chorale melody in the Prologue is sung by JACQUELINE LAYNG and PAULINE LAW.

The Duet "Behold' my Saviour now is taken" is sung by MEG BROUGHTON and PAULINE LAW.

ROSEMARY WALLER, Violin
LOUISE DI TULLIO, KATHARINE SORENSEN, Flute
EVA HEINITZ, Viola da Gamba
ROBERTA and COLIN STERNE, Recorder
RAYMOND DUSTE, CHARLES G. PRICE
Oboe, Oboe d'Amore, English Horn
RALPH LINSLEY, Harpsichord
LUDWIG ALTMAN, Organ
ELLEN DESSLER, Cello
RICHARD T. ANDREWS, Contrabass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

PART I

PROLOGUE: THE ROAD TO CALVARY
Chorus — Come ye daughters, share my anguish

THE ANNOUNCEMENT OF THE PASSION
Recitative (Evangelist, Jesus) — When Jesus had finished all these sayings
Chorale — O blessed Jesu

THE RULERS CONSPIRE AGAINST JESUS
Recitative (Evangelist) — Then assembled together the chief priests
Chorus (Conspirators) — Not upon the feast

THE ANOINTING AT BETHANY
Recitative (Evangelist) — Now when Jesus was in Bethany
Chorus (Disciples) — To what purpose is this waste?
Recitative (Evangelist, Jesus) — When Jesus perceived it
Recitative (Alto) — O blessed Saviour
Aria (Alto) — Grief and pain

THE TREASON OF JUDAS
Recitative (Evangelist, Judas) — Then one of the twelve called Judas Iscariot
Ario (Soprano) — Bleed and break

THE PREPARATION OF THE PASSOVER
Recitative (Evangelist) — Now on the first day of the feast
Chorus (Disciples) — Where wilt Thou
Recitative (Evangelist, Jesus) — He said, Go into the city
Recitative (Evangelist) — And they became troubled
Chorus (Disciples) — Lord, is it I?
Chorale — 'Tis I who should repenting

THE INSTITUTION OF THE EUCHARIST
Recitative (Evangelist, Jesus, Judas) — And He answered
Recitative (Soprano) — Although both heart and eyes o'erflow
Aria (Soprano) — Lord, to Thee my heart I proffer

AT THE MOUNT OF OLIVES
Recitative (Evangelist, Jesus) — And when they had sung a hymn
Chorale — From ill do Thou defend me

PETER'S DENIAL FORETOLD BY JESUS
Recitative (Evangelist, Jesus, Peter) — Peter answered
Chorale — Near Thee would I be staying

THE AGONY IN THE GARDEN
Recitative (Evangelist, Jesus) — Then cometh Jesus
Recitative (Tenor) and Chorus — Behold, how throbs the heavy-laden breast
Aria (Tenor) and Chorus — I would beside my Lord

JESUS' PRAYER IN THE GARDEN
Recitative (Evangelist, Jesus) — And He went yet farther
Recitative (Bass) — The Saviour, low before His Father
Aria (Bass) — Gladly would I be enduring
Recitative (Evangelist, Jesus) — And He came to His disciples
Chorale — The will of God be always done

THE BETRAYAL AND ARREST
Recitative (Evangelist, Jesus, Judas) — And He came and found them asleep

CHRIST IS BOUND AND LED INTO THE CITY
Duet (Soprano, Alto) and Chorus — Behold, my Saviour now is taken

THE DISCIPLES FORSAKE CHRIST
Recitative (Evangelist, Jesus) — And behold, one of them which were with Jesus

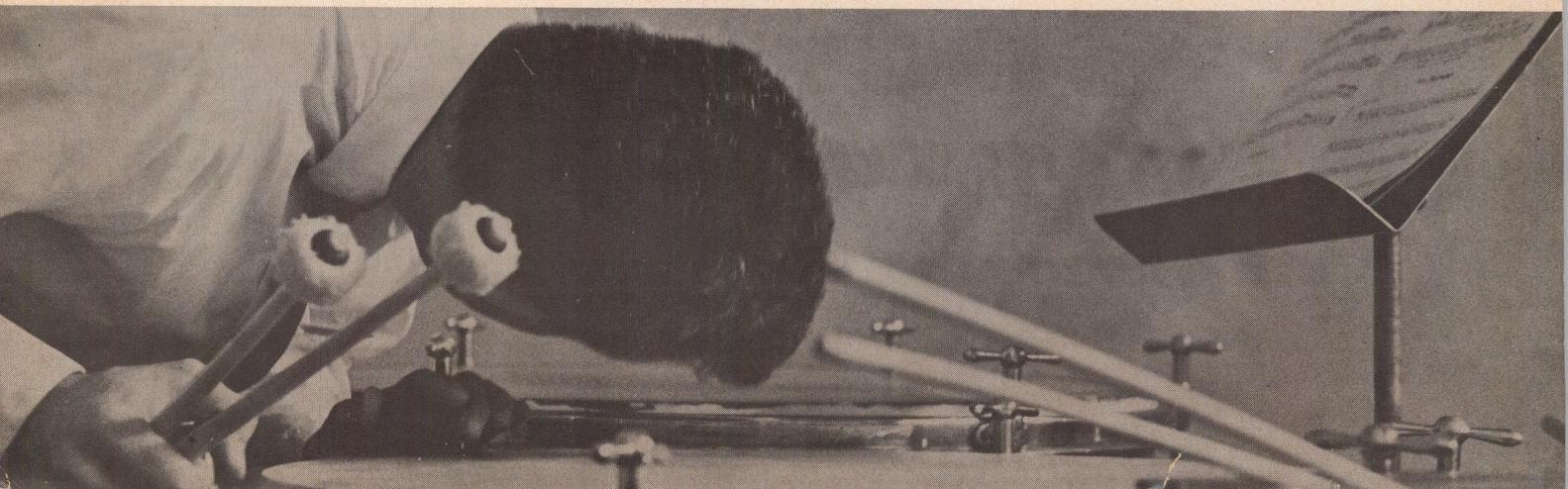
THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND
Chorale—Fantasia — O man, bewail thy greivous sin

INTERMISSION (Thirty minutes)

PART II

PROLOGUE THE DAUGHTER OF ZION SEEKS THE SAVIOUR
Ario (Alto) and Chorus — Ah! Now is my Saviour gone

IN THE COURT OF CAIAPHAS
Recitative (Evangelist) — And they that had laid hold on Jesus
Chorale — The crafty world would fain devise
Recitative (Evangelist, False Witnesses, High Priest) — Yea, tho' many lying witnesses
Recitative (Tenor) — He holds His peace
Aria (Tenor) — Be still
Recitative (Evangelist, High Priest, Jesus) — And the High Priest answered
Chorus (Turba) — He is guilty of death
Recitative (Evangelist) — Then did they spit in His face
Chorus (Turba) — Now tell us, Thou Christ
Chorale — O Lord, who dares to smite Thee?



CONCERT—SUNSET SCHOOL AUDITORIUM

PETER'S DENIAL

Recitative (Evangelist, First and Second Maids, Peter) Now Peter sat without
Chorus (Conspirators) Truly thou also art one of them
Recitative (Evangelist, Peter) Then He began to curse
Aria (Alto) Have mercy, Lord, on me
Chorale Once I loved from Thee to wander

THE END OF JUDAS

Recitative (Evangelist, Judas) Now when the morning came
Chorus (Conspirators) And what is that to us?
Recitative (Evangelist, High Priests) And he cast down the pieces of silver
Aria (Bass) Bring Him back, is all my prayer
Recitative (Evangelist, Pilate, Jesus) And they took counsel together
Chorale Whate'er may vex or grieve Thee
Recitative (Evangelist, Pilate, Pilate's Wife, Chorus) Now at that feast
Chorus (Conspirators, Turba) Let Him be crucified!
Chorale O wondrous love, this sacrifice to offer
Recitative (Evangelist, Pilate) And the Governor said, Why, what evil hath He done?

JESUS' TRIAL BEFORE PILATE

Recitative (Soprano) To all men Jesus good hath done
Aria (Soprano) In love my Saviour is dying
Recitative (Evangelist) and Chorus But they cried out the more
Recitative (Evangelist, Pilate) When Pilate had seen
Chorus (Turba) His blood be on us
Recitative (Evangelist) And Pilate then set Barabbas free
Recitative (Alto) O gracious God!
Aria (Alto) If my tears be unavailing

THE CROWNING WITH THORNS

Recitative (Evangelist) Then the soldiers of the governor took Jesus
Chorus (Soldiers) We hail Thee, King of the Jews!
Recitative (Evangelist) And then they spat on Him
Chorale O Thou, with hate surrounded

THE WAY OF THE CROSS

Recitative (Evangelist) And after they had mocked Him
Recitative (Bass) In truth, to bear the Cross
Aria (Bass) Come, healing Cross

THE CRUCIFIXION

Recitative (Evangelist) And when they were come to a place called Golgotha
Chorus (Turba) Thou that destroyest the temple of God
Recitative (Evangelist) And likewise also did the chief priests
Chorus (Turba) He saved others, Himself He cannot save
Recitative (Evangelist) The robbers also, which were crucified with Him
Recitative (Alto) Ah, Golgotha
Aria (Alto) and Chorus Look ye! Jesus waiting stands

THE DEATH OF CHRIST

Recitative (Evangelist, Jesus) Now from the sixth hour
Chorus (Disciples) He calleth for Elijah
Recitative (Evangelist) And straightway one of them ran
Chorus (Turba) Wait, wait and see
Recitative (Evangelist) And again Jesus cried aloud and departed
Chorale When comes my hour of parting
Recitative (Evangelist) And behold, the veil of the temple
Chorus (Turba) Truly, this was the Son of God
Recitative (Evangelist) Many women were gathered there

THE DESCENT FROM THE CROSS

Recitative (Bass) At evening, hour of calm
Aria (Bass) Make thee clean, my heart, from sin
Recitative (Evangelist) And Joseph took the body
Chorus (Conspirators) Sir, we bear it in mind
Recitative (Evangelist, Pilate) And Pilate said to them
Recitative (Solo Quartet) and Chorus And now the Lord to rest is laid
Chorus and Solo Quartet In deepest grief

The Passion according to St. Matthew was begun in 1728 and first performed at the Thomaskirche in Leipzig on Good Friday, 1729. Though abounding in highly dramatic scenes, it is, as Bukofzer phrases it, a work of "contemplative tone and epic composure." There exists in fact, an over-all dramatic plan which has been summed up by Albert Schweitzer as "at once simple and ingenious:"

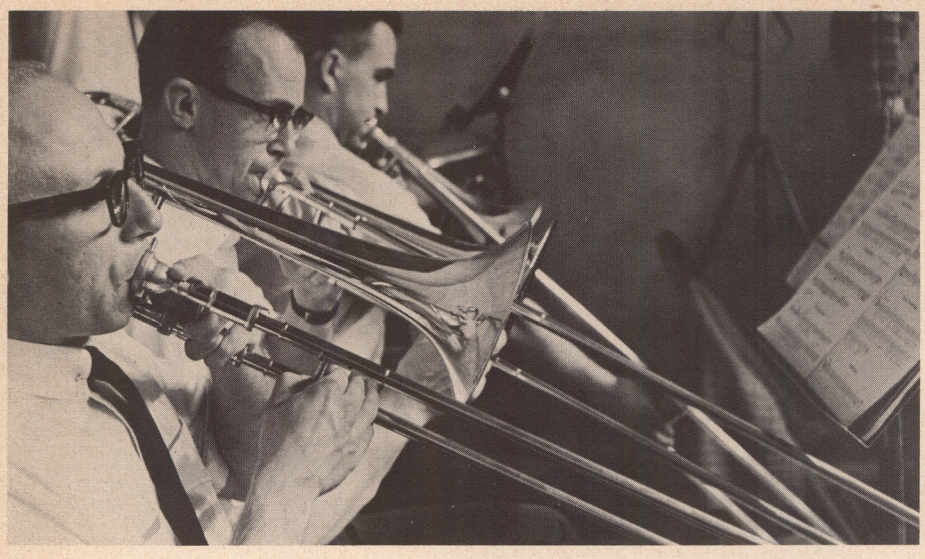
> "The story of the Passion is cast in a series of pictures. At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of a pious meditation. This is effected in arias that are usually led up to by an arioso-like recitative. At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

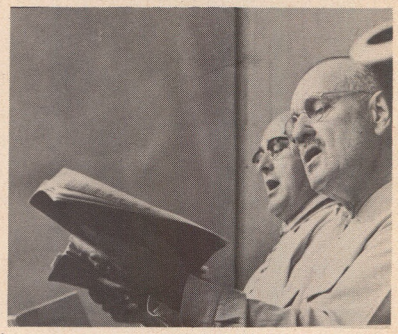
The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words, was fashioned by Picander, following the Passion Oratorio text of Brockes. This latter source is responsible for the "Daughter of Zion," sung by the Solo Alto, whom Bach endows with the special role of expressing the poignant feelings of a follower of Christ.

In the narrative sections of Bach's Passion the Scriptural story is entrusted to the Evangelist, whose lines provide a framework for the individual utterances and the dialogues of Jesus, Peter, Judas and the other "dramatis personae." The choruses represent the Conspirators (in red robes), the Christian community (in white robes) and, later in the drama, the soldiers of the Governor and the crowd (Turba), gathered at the foot of the Cross. The disciples, wear blue robes during the first part of the Passion; their reappearance in white robes during the second part symbolizes the shared guilt of the entire Christian community for the death of the Saviour.

Bach incorporates pictorial and dramatic symbolism and some elements of realism into the fabric of his music. His great canvas contains such masterly brush strokes as the "halos" (chords played by strings and organ) surrounding the words of Jesus, the melodic representation of the Cross and the hocket-like question, "Lord, it is I!" which tumbles from the lips of the disciples when Jesus declares that "One of you will betray me." On a broader scale, each movement has its special "affection" suggested by the mood of the text. Through the chorales, the contemplative arias and the opening and closing choruses, Bach looks toward the spiritual involvement of the congregation by causing them to reflect on the significance of the "action" they are witnessing.

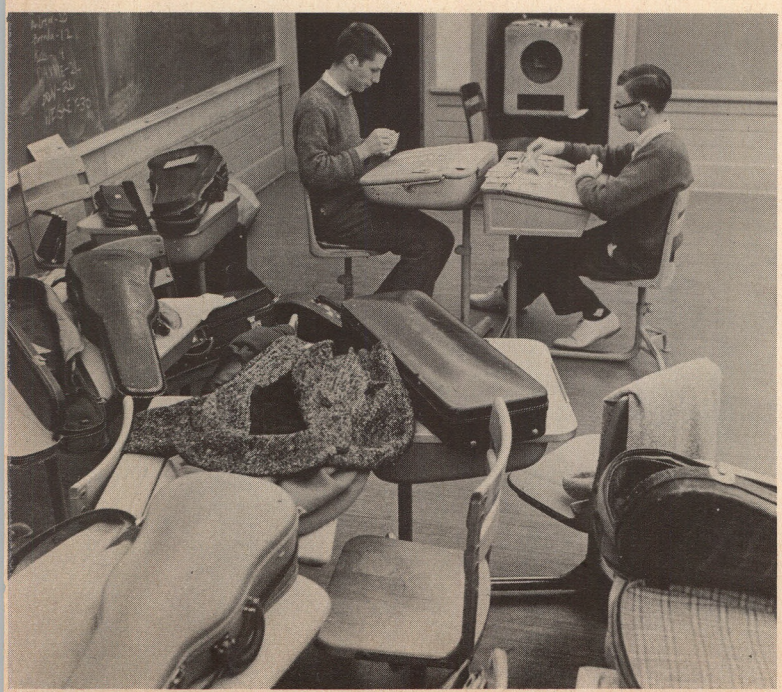
1962





REHEARSAL TIME

Del Monte Properties, Pebble Beach, California



MONDAY JULY 23 | **11:00 a.m.**

PIANO RECITAL | **CARMEL WOMAN'S CLUB**

SOULIMA STRAVINSKY

Partita in C minor — J. S. Bach (1685-1750)

Sinfonia — Allemande — Corrente — Sarabande — Rondeau — Capriccio

Sonata in F Major, K. 332 — W. A. Mozart (1756-1791)

Allegro — Adagio — Allegro assai

Six Sonatas — D. Scarlatti (1685-1757)

Longo: 422, 265, 281, S. 35, 288, 286

Steinway Piano loaned through the courtesy of Mrs. Milton H. Shutes

FLORAL DECORATION
Courtesy of
ALF NILSSEN
El Estero Florist — Monterey

PAULINE LAW
Contralto

One of the outstanding Festival Chorale singers last year, she moves up to a featured soloist this year after appearing with the Los Angeles Opera Company, John Kent Shaw Singers and the Don Weiss Chorale.

JAMES SCHWABACHER
Tenor

During the past year he won critical acclaim for his debut recital in New York's Town Hall, and was invited by composer Gian Carlo Menotti to sing in the renowned Festival of Two Worlds in Spoleta, Italy, prior to his Bach Festival appearance.

CAROLYN STANFORD
Mezzo-Soprano

Her vocal studies began at the Philadelphia Conservatory of Music, continued at the Curtis Institute of Music and were culminated with the winning of a John Hay Whitney fellowship for further work at the famed Akademie fuer Musik in Vienna.

THOMAS PAUL
Bass

Winner of the Ford Foundation's new Program for Opera Singers he will perform major roles with the New York City Opera Company next season and has been a soloist at the Empire State Music Festival and a Festival of Bach at Carnegit Hall.

RAYMOND DUSTE
Oboist

Active in Northern California music circles, he teaches at the San Francisco Conservatory and plays with the San Francisco Symphony, Oakland Symphony, San Francisco Chamber Players and the Little Symphony of San Francisco.

LOUISE DI TULLIO
Flutist

Although only in her early twenties, she has been a member of the Los Angeles Philharmonic for two years playing third flute and solo piccolo, and is first flute with the Santa Monica Symphony.

BARBARA MUESER
Viola da Gamba

New addition to the Bach Festival, she is associated with the New York Pro Musica, Four Seasons Consort and the Krainis Baroque Trio and recently appeared in "The Passion According to St. John" at Carnegie Hall.

JAQUELINE LAYNG
Contralto

Recently graduated from Occidental College as a voice major, she has been a member of the Bach Festival Chorale for four years and will debut as a soloist during this year's 25th anniversary concert series.

Abinante Music Store, Monterey, Your Columbia Record Dealer

MONDAY, JULY 23 | 8:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

FLOWERING OF LATE BAROQUE ORCHESTRAL STYLE IN THE WORKS OF J. S. BACH (1675-1750)

Although instrumental groups are known to have existed prior to the Baroque period, and although Corelli and others wrote for a uniform type of string ensemble, the wind-string orchestra as a continuing medium was not established until the latter part of the eighteenth century. In the orchestral works of Bach and in the orchestras he provided for his choral works, there is a wide variety of instrumentation. But whereas in the choral works the choice of instruments is generally governed by the "affection" suggested by the text, the purely orchestral compositions provide an insight into a more abstract type of instrumental scoring. True, there is much in Bach to indicate the presence of a general style of writing adaptable to various types of instruments, but there is likewise evidence that Bach was kenely aware of their unique affective and technical qualities. This is evident not only in the specific technical capabilities or limitations, but in the choice of the instrument which is assigned the opening and closing statement of a given motive, as in the final movement of Brandenburg Concerto No. 2.

Brandenburg Concerto No. 5, in D major

Allegro—Affettuoso—Allegro

ALICE EHLERS, Harpsichord
LOUISE DI TULLIO, Flute
ROSEMARY WALLER, Violin
BACH FESTIVAL ORCHESTRA

In this concerto grosso the solo group consists of flute, violin and cembalo concertato. Here we have no simple keyboard continuo part, though to a certain extent the harpsichord fulfills this role as well; rather, the keybord part is soloistic, making great demands upon the skill and expressive capabilities of the performer. Indeed, in the words of Abraham Veinus, "The concertino unit (of this concerto) boasts of a solo cembalo for the first time in its history; an intimation of the fact that the entire early development of the clavier concerto is intimately bound up with Bach."

Sacred Cantata No. 152, "Tritt auf die Glaubensbahn"

Concerto: (Adagio)—Allegro ma non presto (Instrumental ensemble)

Aria (Bass): Tritt auf die Glaubensbahn (Tread thou the Path of Faith)

Recitative (Bass): Der Heiland is gesetzt (A symbol is this child)

Aria (Soprano): Stein, der uber alle Schatze (Rock of Ages never failing)

Recitative (Bass): Es argre sich die kluge Welt (It angers all the worldly wise)

Duet (Soprano and Bass): Wie soll ich dich, Liebster der Seelen (How may I, Beloved, inherit salvation?,—Du musst dich verleugnen (By prayer and atonement)

MARIE GIBSON, Soprano THOMAS PAUL, Bass
COLIN STERNE, Recorder
RAYMOND DUSTE, Oboe
WALTER TRAMPLER, Viola d'amore
EVA HEINITZ, Viola da gamba
Continuo: RALPH LINSLEY, Harpsichord; ELLEN DESSLER, Cello

Composed in Weimar in 1715 for the Sunday after Christmas, Cantata No. 152 is based on the prophecies of Simeon and of Anna that Christ "is set for the fall and the rising again of many in Israel" and "for a stone of foundation to some and of stumbling to others." The opening "Concerto" has its roots in the French overture, with a slow introduction and a fugal Allegro, the subject of which Bach later used in an organ work. According to Spitta, the crowning point of the cantata is the aria for soprano, "a very jewel among all the other airs of Bach."

INTERMISSION

Brandenburg Concerto No. 6, in B flat major

Allegro — Adagio ma non troppo — Allegro

WALTER TRAMPLER, JOHN COX, Viola
EVA HEINTZ, BARBARA MUESER, Viola da gamba
ELLEN DRESSLER, cello
Continuo: RALPH LINSLEY, Harpsichord, RICHARD T. ANDREWS, Contrabass

Although we have no definite information regarding the motivation for the choice of the various instrumental groups employed in the six Brandenburg concertos, the exploration of instrumental sonorities appears to be a strong factor. In Concerto No. 6, all of the instruments are comparatively low in pitch, the highest note sounded being two-lined G. This final concerto is one of the three in which concertino and ripieno are practically one and the same, and it is in motivic interplay rather than in the distinct separation of instrumental groups that we find the writing characteristic of a concerto grosso. The first movement opens with an interlockin canon between the two violas at the unison over a steady eighth-note motion in the lower instruments, and this is followed by a motive in which the rhythmic pattern is reversed. The Adagio, on the other hand, is structured on a ground bass shadowed by the cello, over which the violas weave their imitatively melodic lines. The gambas, absent from the slow movement join in the gigue-like finale, in which the steady tread of the opening Allegro is reestablished as a hallmark of the ritornello.

Brandenburg Concerto No. 1, in F major

Allegro — Adagio — Menuet — Allegro

ROSS TAYLOR, FRED BERGSTONE, horn
RAYMOND DUSTE, CHARLES G. PRICE, PHILIP KATES, oboe
ROSEMARY WALLER, violin
BACH FESTIVAL ORCHESTRA

It is the first, rather than the last of the Brandenburg Concertos, that offers a summary of procedures used in the other five. The opening Allegro is of the "ripieno-concerto" type, in which all groups of instruments participate in the concertato. In the Adagio, the first oboe and the solo violin have the florid passages, though answered by melody instruments of the continuo; other members of the ensemble provide the supporting dissonant and excruciatingly poignant harmonies. The Menuet-Polacca group, remarkably, looks backward to 17th-century wind ensemble practice and forward to the classic symphony; the Menuet being scored for the full band of winds and strings. Trio I for two oboes and bassoon, the Polacca for strings alone, and Trio II for two horns and oboes, the latter playing in unison. The Allegro 6/8 meter, performed on this program as the final movement, in accordance with Bach's first version, exhibits a wide variety of concertato treatment, with instruments appearing as soli, in pairs, and in groups of three.

For many years I have followed the Carmel Bach Festival. This year of its 25th anniversary I wish to extend my warmest congratulations and my admiration to the patrons and organizers of this important Festival which serves the greatest music of all time in a most distinguished manner.

Pablo Casals

PABLO CASALS

part of the FUN
the CHARM of CARMEL

TUESDAY, JULY 24 | 11:00 a.m.

LECTURE RECITAL | CARMEL WOMAN'S CLUB

WALTER TRAMPLER — VIOLA D'AMORE AND VIOLA
ASSISTED BY EILEEN WASHINGTON — HARPSICHORD

Sonata for Viola and Harpsichord in G major, Op. 2, No. 6 — William Flacton (1709-1798)
Andante — Allegro — Minuetto Primo e Secundo

Sonata "La Caccia" for Viola d'Amore in D major (Unaccompanied) — Jean Antoine Loreziti (c. 1740-1789)
Allegro — Adagio — Minuetto

Sonata for Viola and Harpsichord in C minor — Wilhelm Friedemann Bach (1710-1789)
Adagio e mesto — Allegro non troppo — Allegro Scherzando

Lezione III for Viola d'Amore and Harpsichord in E minor — Attilio Ariosti (1660-1740)
Adagio — Alemanda — Adagio — Giga

TUESDAY, JULY 24 | 3:00 p.m.

LUDWIG ALTMAN ORGAN RECITAL | CHURCH OF THE WAYFARER

THE EVOLUTION OF AN ADVENT CHORALE

Thirteen versions of "Veni, Redemptor Gentium"
(Now come, Savior of the Heathen)

Six pre-Bach settings
- (a) Ambrosian plain chant (4th century)
- (b) Protestant adaptation by Martin Luther (Erfurt Gesangbuch, 1524)
- (c) Four part setting from the Goerlitz Tabulatur Book, (1650)
- (d) Hymnus for Advent, with variations by Samuel Scheidt (1587-1654)
- (e) Chorale Prelude by Dietrich Buxtehude (1637-1707)
- (f) Chorale Fugue by Johann Pachelbel (1653-1706)

Two simple settings by J. S. Bach (1685-1750)
- (a) Chorale Prelude (from the "Orgelbuchlein")
- (b) Chorale Fughetta, manualiter

Two vocal settings by J. S. Bach
- (a) Chorale Duet, from Cantata No. 36
  Sung by KATHARINE SCHLINGER, Soprano and JACQUELINE LAYNG, Alto
- (b) Chorale Cantus Firmus, from Cantata No. 36
  VOCAL ENSEMBLE, conducted by PRISCILLA SALGO

Three settings from Eighteen Great Chorales (1747-1749) by J. S. Bach.
- (a) Ornamented Chorale
- (b) "A due Bassi e Canto Fermo"
- (c) "In Organo Pleno, Canto Fermo in Pedale"

Prelude and Fugue in G major — J. S. Bach

Ambrosian chant preceded Gregorian chant by about two hundred years, and thus our Advent melody on "Veni, Redemptor Gentium" is one of the oldest chants which we can trace through the entire history of music. Luther left the chant itself unchanged but he gave it the standardization of discernible rhythm and measure and he translated the hymn from Latin into his vernacular German "Nun komm, der heiden Heiland."

When Bach inherited the treasure chest of Lutheran Hymnology, two hundred years after the Reformation, the treatment of Chorale melodies had already attained great variety and ingenuity, as this afternoon's examples by Scheidt, Buxtehude and Pachelbel show. Bach did not hesitate to use all musical forms developed by his predecessors as models and starting points for his own settings.

Probably the most unique work on this program is the second number of the Eighteen Great Chorales—a strange setting of the melody floating on top of two pedal lines, without supporting inner voices.

Program Notes by Ludwig Altman

The American Institute of Architects *PG and E* *Casa Munras Garden Hotel* *Irving Lundborg & Co.*

CONCERTO AND CONCERTO GROSSO

The term "concerto" was originally used—in the late sixteenth and early seventeeth centuries—to designate works for voice and organ or for voice and other instruments. Although the standard definition of the term is that of "competing forces," A. J. B. Hutchings in his recent book, "The Baroque Concerto," calls attention to a second meaning of the root word, namely "to act together or to work hard with a common purpose." Throughout the seventeenth century both the solo concerto (for the instrument with tutti) and the concerto grosso (two or more solo instruments with tutti) developed side by side, drawing on many sources—sacred music, chamber and concert music, and opera—and upon each other, and a variety of nomenclature—sinfonia, sonata, consort, concentus. But by the time of the Brandenburg Concertos, the term "concerto," according to Hutchings, implied "absolute" music for use at a concert. The significance of the concerto grosso as a specifically Baroque form is evident in the virtual disappearance of this medium at the close of the period, and with the corresponding development of the solo concerto, amply demonstrated by the Mozart masterpiece on this evening's program.

Brandenburg Concerto No. 3, in G major J. S. Bach (1685-1750)

(Allegro moderato) — Adagio — Allegro

ROSEMARY WALLER, ROBERT WITTE, ADAM HAN-GORSKI, Solo Violin
JOHN COX, THOMAS HALL, CHARLES ROBERTS, Solo Viola
ELLEN, DRESSLER, SALLY KELL, MARJORIE IMES, Solo Cello
BACH FESTIVAL ORCHESTRA

The third Brandenburg Concerto is scored for violins, violas, and cellos in threes, with basso continuo. Although Bach does not distinguish between soli and tutti in the listing of the instruments, there are definite "concertino" and "ripieno" passages in st music, and in the present performance the "concertino" passages are assigned to solo strings to assist in clarifying the intent of the composer. There is no slow movement; the opening Allegro moderato is separated from the final Allegro by a Phrygian cadence consisting of two chords. The canonic entries which set the finale in motion continue as a restless chain of 16th notes which are always present in at least one of the parts.

Concerto for Oboe, Op. 7, No. 6 Tommaso Albinoni (1671-1741)

Allegro — Adagio — Allegro

RAYMOND DUSTE, Oboe

A contemporary of J. S. Bach, Albinoni was one of the first composers to cultivate the solo concerto and the double concerto. Bach recommended the study of Albinoni's works to his pupils, and used continuo parts by Albinoni as exercises in the playing of figured bass. According to Bernhard Paumgartner, who is responsible for the edition used on this program, this concerto is exemplary, and remarkable in its compactness, its beautiful combination of the solo part with the tutti, and in the original development of all its ideas. Albinoni's preoccupation with the oboe suggests the presence in Venice of a great virtuoso. The present concerto was published about 1716.

Branderburg Concerto No. 2 in F major J. S. Bach (1685-1750)

(Allegro) — Andante — Allegro assai

EDWARD HAUG, Trumpet
RAYMOND DUSTE, Oboe
COLIN STERNE, Recorder
ROSEMARY WALLER, Violin

BACH FESTIVAL ORCHESTRA

Trumpet, recorder, oboe, and violin form the concertino for the second Brandenburg Concerto. Here the soloists are set apart in the first movement by having their own thematic material, which is not shared by the ripieno group, and by playing the ritornello over quasi-ostinato figures in the massed strings. In the slow movement the trumpet is absent, and the recorder, oboe, and violin play over the basso continuo, which moves in steady eighth notes. The Andante theme for the concertino consists of a short melody which ends in three notes; these three notes take on importance as a subsidiary motive which the three soloists sound at various levels, so that now the flute has the upper part, now the oboe, now the violin. For the fugal Allegro assai, the trumpet opens with a fanfare-like subject, the statement and development of which are almost exclusively confided to the concertino. That Bach regarded this as a trumpet melody par excellence is evidenced by his assigning to that instrument not only the first, but also the final appearance. The solo trumpet part, as in much of Bach's music, is extremely difficult; in Bach's time these parts were played by experts who, according to Manfred Bukofzer, "cultivated and jealously guarded as their prerogative their special "clarino" technique . . . the art of playing without valves the diatonic scale in the high register." These trumpeters received compensation commensurate with the tessiture of their solo parts, and considerably above that of other musicians.

Sacred Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" J. S. Bach (1685-1750)

Sonatina (Instrumental ensemble)

Chorus: Gottes Zeit ist die allerbeste Zeit (God's time is best)

Aria (Tenor): Ach Herr! Lehre uns bedenken (Ah Lord! Make us to know)

Aria (Bass): Bestelle dein Haus (Set in order thy house)

Chorus: Es ist der alte Bund (It is the old Covenant)

Aria (Alto): In deinc Hande (Into Thy hands)

Duet (Bass and Alto): Heute wirst du mit mir in Paradies (Today thou shalt be with me in Paradise)

Chorus: Glorie, Lob, Ehe" (Glory, Praise, Honor)

MARY ESTHER LINDSAY, Soprano
JAMES SCHWABACHER, Tenor
RUTH BAGGOTT, Alto
JAMES TIPPEY, Bass

Members of the BACH FESTIVAL CHORALE
Soprano: KATHARINE SCHLINGER, MEG BROUGHTON, MARY ESTHER LINDSAY
Alto: JENNIFER CHASE, PAULINE LAW, JACQUELINE LAYNG
Tenor: MICHAEL CHANG, TOMMY GOLEEKE, RICHARD RIFFEL
Bass: STEPHEN JANZEN, THOMAS PAUL, BRUCE REMSBERG
ROBERTA and COLIN STERNE, Recorder
EVA HEINITZ, BARBARA MUESER, Viola da gamba
Continuo: RALPH LINSLEY, Harpsichord; ELLEN DESSLER, Cello; RICHARD T. ANDREWS, Contrabass

Cantata No. 106, subtitled "Actus Tragicus," is divided into four sections, of which the second is further divided into four subsections. The opening Sonatina conveys an atmosphere of gentle mourning, which gives way to the affirmative chorus, "God's time is the best." This leads to a tenor solo, "Lord, make us to know that wem ust die," which in turn is answered by a lively solo for bass, "Set thy house in order." The lower voices of the chorus intone canonically, "It is the Old Covenant: Man, thou must die," while the soprano sings, "Yea, come, Lord Jesus." Superimposed upon the texture is the chorale tune, "I have cast all my care on God." It is here that the mood of the work changes, as the harsh sentence of the Old Covenant is replaced by the promise of the New. As the bass solo declares "Today thou shalt be with me in Paradise," the alto sings the chorale tune "In peace and joy I pass away." The last chorus is a polyphonic "Amen" of Handelian grandeur and rhythmic drive, bringing the "Actus Tragicus" to a joyful end. Written in Weimar in 1711, "Gottes Zeit" preserves the continuity of the older "concertato" cantata, as contrasted with the large-scale "movements' 'of later works in this form.

INTERMISSION

CONCERTO for Piano and Orchestra No. 24, K. 491, in C minor W. A. Mozart (1756-1791)

Allegro — Larghetto — Allegretto

SOULIMA STRAVINSKY, Piano

Mozart's powers of expression in the medium of the concerto for piano and orchestra reached a culmination with the Concer-

(Continued next page)

tos in A major, C minor, and C major, K. 488, 491, and 503. In both the C minor and C major concertos the Mozart scholar C. M. Girdlestone finds "lofty thought, breadth of structure, close and well-balanced collaboration between tutti and solo, rich scoring, thematic developments, finales rivalling first movements in importance." Girdlestone proceeds to discuss the many hues of harmonies and keys and the richness of orchestral color, "thanks to the number of woodwinds and their importance." The striking theme of the first movement resembles that of the "Haffner" Symphony with its extended leaps and abrupt rhythms. The final movement consists of eight variations on a rather austere theme, reminding the listener of both a march and a hymn.

WEDNESDAY, JULY 25 | 11:00 a.m.

LECTURE RECITAL | CARMEL WOMAN'S CLUB

ROBERTA STERNE: Psaltery, Cromorne, Harpsichord
COLIN STERNE: Renaissance and Baroque Flutes, Recorder, Cromorne, Percussion
JACQUELINE LAYNG, Contralto

PROGRAM

I. Motet: Veni sancte-Neuma — 13th century French
Motet: Ne m'oubliez-Domino — 13th century French
Talent mes prus — 14th century French
Lullay, I saw — 15th century French
Tant con je vivrai — Adam de la Halle (c. 1230-1287)
Ductia — Anonymous, 13th century

II. Three instrumental pieces of Heinrich Isaac (c. 1450-1517)
J'ay pris amours
Fortuna desperata in mi
Par ung chies do cure

III. Robin Hood — Thomas Tomkins (d. 1656)
Four dances — William Lawes (d. 1645)
Alman—Elysium—Coranto—Saraband

IV. Septieme Concert from "Les Gouts-reunis" — Francois Couperin (1668-1733)
Prelude—Allemande—Sarabande—Grave—Fuguete—Gavote—Siciliene

V. Mi palpita il cor — G. F. Handel (1685-1759)
Recitative—Arietta—Recitative—Aria—Recitative—Aria

RUTH BAGGOTT
Contralto

Currently working for her Master's degree in voice at the University of Southern California, she toured with the Roger Wagner Chorale this year and has just concluded an appearance at the Greek Theater where she sang in "A Midsummer Night's Dream."

Pilot Market *Bank of America, Carmel* *Wells Fargo Bank, Carmel* *Dolores Lodge, Carmel*

WEDNESDAY, JULY 25 | 11:00 p.m.

FOUNDERS CONCERT | CARMEL MISSION BASILICA

MUSIC AT THE MISSION

Mass for Five Voices — William Byrd (1542/43-1623)

Kyrie—Gloria—Credo—Sanctus—Benedictus—Agnus Dei
Quintet I: MARY ESTHER LINDSAY, JENNIFER CHASE, RICHARD RIFFEL, MICHAEL CHANG, JAMES TIPPEY
Quintet II: LaVONNE SMART, RUTH BAGGOTT, LEON BENNETT, ROBERT FARIS, BRUCE REMSBERG
FESTIVAL CHORALE

Referred to by his contemporary, Thomas Morley, as "never without reverence to be named of the musicians," William Byrd is regarded as "the finest Elizabethan composer of Latin church music and one of the most versatile among the late Renaissance masters anywhere." The second quotation is from the pen of the late Gustave Reese, medieval and Renaissance scholar. This mass in five parts (the term "voices" was in common use in Byrd's time) was probably composed about 1610, the same year in which Monteverdi's early Baroque "Vespers" were written. The writing is warm and rich, though somewhat restrained, a quality to be expected in a Latin work in view of England's separation from the Church less than 100 years earlier. Thematic unity is achieved through the use of the same "head-motif" for the opening words of the Kyrie, Gloria, Credo and Agnus Dei.

Jephte, an Oratorio — Giacomo Carissimi (1605-1674)

Jephte (Jephtha) .....CHARLES BRESSLER, Tenor
Filia (Daughter) .....MARIE GIBSON, Soprano
Historici (Narrators) .....PAULINE LAW, Alto
BRUCE REMSBERG, Bass
Continuo: RALPH LINSLEY, Harpsichord, LUDWIG ALTMAN, Organ; ELLEN DESSLER, Cello; MARY BRESLER, Contrabass
FESTIVAL CHORALE

The Duet, "Et clangebant tubae" (And the trumpets sounded) is sung by Carol Brooks and Meg Broughton.
The unison passage, "Fuggite" (Flee from us) is sung by Thomas Paul, Bruce Remsberg, and James Tippey.
The trio, "Et ululantes" (And he subdued the children of Ammon) is sung by Meg Broughton, Jacqueline Layng, and Jennifer Chase.
The unaccompanied Quartet, "Abiit ergo" (Then went the daughter of Jeptha) is sung by Meg Broughton, Jacqueline Layng, Jennifer Chase, and James Tippey.
The echo passages are sung by Mary Esther Lindsay and LaVonne Smart.

Synopsis of the Story of Jeptha (Judges, Ch. 10, 11)

Having forsaken Jehovah, the Israelites are harassed by the Ammonites because of a territorial dispute. Jephtha, driven out of Gilead on account of his questionable birth, is recalled to become chief of the Israelites and to lead them against the enemy. He accepts and vows that if God gives him the victory he will offer as a sacrifice whoever first comes forth from his house to meet him. Jephtha subdues the Ammonites, but on returning home is greeted by his only daughter. In spite of his anguish he must be true to his vow, which he carries out after his daughter has spent the two months granted to her for lamenting her unfulfilled life.

Historical Note

Among the twelve works with which Carissimi established the Latin oratorio as an artistic form, "Jephte" stands out as the masterpiece. In spite of the simplicity of its harmony, which is based on early seventeenth-century Italian monody, it achieves great rhythmic vitality and dramatic power. In line with the policy of the ecclesiastical authorities to draw the masses away from the growing secularism of the age, the libretto, of unknown authorship, and its setting are direct in their appeal.

The narration is carried forward by the two Historici and by the chorus, which also takes part in the "action." Jephtha and his daughter are the only two identifiable characters. The oratorio moves from beginning to end in a continuous sequence of generally short sections which follow the story faithfully, both in the spirit of the music and the deployment of vocal forces. Dramatically, the shorter sections may be grouped into larger units: the vow, the battle, the victory, Jeptha's return, the lament of the daughter, and the final choral lament for the daughter.

The continuo part elaborated by Meredith Ellis strengthens the emotional qualities of the vocal music, such as the striking change of mood immediately after the victory chorus, and the dissonances ineherent in Jephtha's realization of the consequences of his vow. Especially memorable is the lament sung by Jephtha's daughter, "Lament, ye valleys, bewail, ye mountains," with its haunting echo passages. "Jephte" was probably composed for S. Marcello in Rome, where Carissimi was employed after 1649.

Fili mi, Absalon, Symphonia Sacra No. 13 — Heinrich Schuetz (1585-1672)

(Absalom, my son! Would I had died for thee!) II Samuel, 18:33
THOMAS PAUL, Bass
DANIEL LIVESAY, JEROME JANSEN
JOHN KOLARIK, trombone
Continuo: RALPH LINSLEY, harpsichord
RICHARD T. ANDREWS, bass

A dramatically combre setting of David's lament for his son, tinuo. The opening Sinfonia, in triple meter, introduces the first phrase of the text, while the second phrase is preceded by an interlude, also marked Sinfonia, in contrasting rhythmic style. The German Schuetz, who studied under Giovanni Gabrieli and Claudio Monteverdi, applied the early Italian Baroque chorale and monodic styles to the development of dramatic sacred music in his native land. His expressive genius is particularly striking in the expanding reiteration of the cry "Absalon," rising to throbbing intensity and then dying away amid the melodic interweaving of the instruments. "Here," declares Schuetz' biographer Hans Joachim Moser, "we have exalted inspiration that belongs to the highest achievements in the world of music!"

"Sonata sopra Sancta Maria" and "Ave Maris Stella," from Vespro dela Beta Vergine" (1610) — Claudio Monteverdi (1567-1643)

"Sonata sopra Sancta Maria"
COHLEEN BISCHOFF, soprano
"Ave Maris Stella"
MARIE GIBSON, soprano PAULINE LAW, alto
JAMES TIPPEY, bass
FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

Monteverdi's "Vespers of the Blessed Virgin," from which the "Sonata" and the "Ave Maris Stella" are drawn, follow in general the prescribed liturgy. Taken as a whole the "Vespers" are, in the words of Walter Goehr, "a compendium of most methods of musical expression used by composers at this time of rapid stylistic development." The "Sonata sopra Sancta Maria" is an instrumental composition in the Venetian "stile concertato" developed by Andrea and Giovanni Gabrieli with the chant "Sancta Maria, ora pro nobis" (Holy Mary, pray for us) intermittently sung eleven times in as many different rhythmic configurations.

Like the "Sonata," the hymn "Ave Maris Stella" is also a series of variations on a melody. Unlike the "Sonata" it is predominantly vocal in its setting for double chorus and in its richness of vocal harmony and counterpoint. There are seven verses in all; Verses 2 and 3 are set to the same music, as are 4 and 5, but different voices are used. An instrumental ritornello variously orchestrated is heard following Verses 3, 4 and 5. A translation of the text by the Rev. Joseph Connelly follows:

1. Hail, Star of the Sea, God's loving mother and ever a virgin, heaven's fair gate. 2. You who received that "Ave" from Gabriel's lip, establish us in peace, reversing the name "Eva." 3. Break the sinner's fetters, bring light to the blind, drive away our ills, and ask for us every blessing. 4. Show yourself a mother. May He, who, born for us, deigned to be your Son, receive our prayers through you. 5. Virgin without equal, gentle and pure. 6. Make it your care that our life is without sin, arrange a safe journey for us that we may see Jesus and rejoice together forever. 7. To God the Father be praise, to Christ most high and to the Holy Spirit be glory; to The Three be equal honor.

The Bach Festival Chorus

THURSDAY, JULY 26 | 11:00 a.m.

SYMPOSIUM | CARMEL WOMEN'S CLUB

MODERATOR: ALEXANDER FRIED
PANEL: JOSEPH KERMAN, University of California
VIRGIL WHITAKER, Stanford University

THURSDAY, JULY 26 | 3:00 p.m.

LUDWIG ALTMAN ORGAN RECITAL | CHURCH OF THE WAYFARER

OLD ITALIAN ORGAN MUSIC

Girolamo Frescobaldi (1583-1643)
Organ Mass of the Apostles
Toccata avanti la Messa
Kyrie eleison
Christe eleison
Toccata per l'elevazione
Canzone dopo post communio
Giovanni Battista Pergolesi (1710-1736)
Sonata per Organo
Giovanni Battista Martini (1706-1784)
Aria
Domenico Zipoli (1688-1726)
Pastorale

ITALIAN MUSIC REFLECTED IN THE WORKS OF J. S. BACH (1685-1750)

Fugue in C minor (Thema Legrenzianum elaboratum cum subjecto pedaliter per J. S. Bach)
Aria from Cantata No. 36
sung by KATHARINE SCHLINGER, soprano
Pastorale (in the manner of Zipoli)
Fugue in B minor on a theme of Corelli
Concerto in D minor (after Vivaldi)
Allegretto
Fugue
Largo
Allegro
Organ Chorale on "Thy throne I now approach"
(Bach's last composition dictated from his deathbead to his pupil, Altnikol)

Frescobaldi's music is lofty, full of harmonic subtleties, change of color, sudden switching from chordal writing to contrapuntal strictness. Above all, it has a spiritual message through its strong orientation toward the chants of the Church and toward the sacred Service itself.

The works of Martini and Pergolesi show the decline of Italian organ music in the 18th century, when contact with the Church was lost and the musical language became primarily entertaining and pleasant. But there were exceptions like the Zipoli Pastorale with its amazing dissonances at the end of a work that began with deceptive tranquility.

The influence which Italian music had on Bach's organ works is usually underrated. Yet it was strong and manifested itself in various ways.

Sometimes Bach copied a popular style of the time as he did in his Pastorale; sometimes he helped himself to the melodies of others, as in the Legrenzi and Corelli Fugues (from the 4th Church Sonata Op. 3, 1689) and built a masterwork of his own on the borrowed themes; sometimes he boldly transcribed a complete score such as Vivaldi Concerto (from Concerto Grosso, Op. 3, no. 11), transforming the original scoring for two solo violins and strings into a concerto for organ solo.

Program Notes by Ludwig Altman

Spinning Wheel Steak House *The Village Inn, Carmel* *The Village Corner, Carmel* *Art-Zelle, Monterey*

THURSDAY, JULY 26 | 8:30 p.m.

CONCERT | SUNSET SCHOOL AUDITORIUM

"Jephtha," an Oratorio G. F. Handel (1685-1759)

CAST

Jephtha, Judge of Israel and leader of the army.....CHARLES BRESSLER
Zebul, Jephtha's half-brother, a warrior..BRUCE REMSBERG
Hamor, a warrior, betrothed to Iphis.....PAULINE LAW
Storge, wife of Jephtha.....CAROLYN STANFORD
Iphis, Jephtha's daughter betrothed to Hamor.....BARBARA PHILLIPS
An Angel.....CAROL BROOKS

BACH FESTIVAL CHORUS, FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

ACT I

OVERTURE and MENUET

THE ISRAELITES REPENT AND CALL UPON JEPHTHA TO LEAD THEM
Recitative (Zebul) It must be so, or these vile Ammonites
Air (Zebul) Pour forth no more unheeded prayers
Chorus No more to Ammon's god and king

JEPHTHA ACCEPTS THE CHARGE
Recitative (Zebul, Jephtha) But Jephtha comes

JEPHTHA TAKES LEAVE OF STORGE
Recitative (Storge) 'Twill be a painful separation
Air (Storge) In gentle murmurs I will mourn

JEPHTHA ALONE
Recitative (Jephtha) What mean these doubtful fancies
Chorus O God, behold our sore distress

STORGE'S FOREBODINGS
Recitative (Storge) Some dire event
Air (Storge) Scenes of horro, scenes of woe

IPHIS REASSURES HER MOTHER
Recitative (Iphis) Say, my dear mother
Air (Iphis) The smiling dawn of happy days

THE ISRAELITES GO INTO BATTLE
Recitative (Zebul, Jephtha) Such, Jephtha, was the haughty king's reply
Chorus When his loud voice in thunder spoke

INTERMISSION (Ten minutes)

ACT II

TIDINGS OF VICTORY
Recitative (Hamor) Glad tidings of great joy
Chorus Cherub and Seraphim, unbodied forms

IPHIS AND THE MAIDENS PREPARE TO WELCOME JEPHTHA
Recitative (Iphis) 'Tis well, haste ye maidens
Air (Iphis) Tune the soft melodious lute

THE VICTORIOUS ISRAELITES ACKNOWLEDGE THE HELP OF GOD
Recitative (Zebul) Again Heav'n smiles
Recitative (Jephtha) Zebul, thy deeds were valiant
Air (Jephtha) His mighty arm

IPHIS AND THE MAIDENS WELCOME JEPHTHA
Sinfonia (Orchestra)
Recitative (Iphis) Hail, glorious conqueror
Air (Iphis) Welcome as the cheerful light

JEPHTHA REMEMBERS HIS VOW: IPHIS FLEES
Recitative (Jephtha) Horror! Confusion!
Air (Jephtha) Open thy marble jaws
Recitative (Zebul, Jephtha) Why is my brother thus afflicted?
Recitative (Storge) First perish thou
Arioso (Storge) Let other creatures die
Recitative (Hamor) If such thy cruel purpose
Air (Hamor) On me let blind mistaken zeal
Quartet (Storge, Hamor, Jephtha, Zebul) O spare your daughter

IPHIS ACCEPTS HER FATE
Recitative (Iphis) Such news flies swiftly
Air (Iphis) Happy they
Recitative (Jephtha) Deeper and deeper still
Chorus How dark, O Lord, are they decrees

INTERMISSION (Ten minutes)

ACT III

IPHIS PREPARES TO DIE
Arioso (Jephtha) Hide thou thy hated beams
Air (Jephtha) Waft her, angels
Recitative (Iphis) Ye sacred priests
Air (Iphis) Farewell, ye limpid springs
Chorus Doubtful fear

AN ANGEL DECLARES THE WILL OF GOD
Sinfonia (Orchestra)
Recitative (Angel) Rise, Jephtha
Arioso (Jephtha) Forever blessed be thy holy name

THE ISRAELITES REJOICE
Quintet (Iphis, Hamor, Storge, Jephtha, Zebul) All that is in Hamor mine
Chorus Freed from war's destructive sword

A century in time and differences in language and in spiritual, philosophical and literary values separate Handel's "Jephtha" from Carissimi's "Jephte," the seventeenth-century oratorio performed during the current Festival on the program "Music at the Mission." Although both works are based on the same story from the Book of Judges, and although Handel almost certainly was familiar with Carissimi's oratorio, the later setting reflects rather the temper of eighteenth-century England, even to the inclusion of Alexander Pope's dictum, "Whatever is, is right," in the chorus "How dark, O Lord, are they decrees."

In contrast to the simple Latin version of Carissimi, Handel's librettist, Thomas Morell, has provided Jephtha's daughter with a name—Iphis (undoubtedly drawn from her Greek counterpart, Iphigenia)—and a fiance, Hamor, who, like Zebul, appears in an earlier chapter of Judges. Jephtha's wife, Storge, like his daughter, has been given a symbolic appellation (parental affection). An even more radical departure from the Biblical story, however, is the Deus ex machina rescue of Iphis by an Angel, bringing the message that the girl is not to die, but is to fulfill her father's vow by foregoing earthly pleasures, including marriage, and devoting her life to God. In the first performance of "Jephtha," held at Convent Garden on February 26, 1752, the part of Hamor was sung by a countertenor, but the writing of a treble part for a masculine characterization did not imply its exclusive assignment to a male soprano or alto, since women were not infrequently heard in "trousers" roles, like that of Octavian in Strauss' "Der Rosenkavalier."

Written at the age of sixty-six, when the composer was faced with blindness, "Jephtha" is an intimate personal document in which Handel identified himself with the protagonist "as the victim of an overwhelming and inevitable catastrophe," according to Winton Dean. Dean describes Iphis as "one of the most sympathetic of Handel's heroines. . . . For an act and a half . . . a happy young girl in love." Her music is "lightly accompanied with an ever-present suggestion of the dance. . . ." Yet when she learns of the vow, Handel reveals the "nobility and tenderness" of her character. At the critical points in the drama, Hamor and especially Storge are treated with feeling and understanding, and the function of the chorus "comes perhaps nearer to the Greek tragic ideal than in any other Old Testament oratorio." The deeply moving quartet, "O spare your daughter" adds the impact of the concerted ensemble to the generally compelling qualities of Handel's last major work.

"Jephtha" is the third in the series of Handel oratorios presented by the Festival in recent years.

FRIDAY, JULY 27 | 11:00 a.m.

JAMES SCHWABACHER, TENOR | CARMEL WOMAN'S CLUB

Assisted by
EILEEN WASHINGTON, Lute
GLADYS SECUNDA, Violin
JEAN FULKERSON, Cello
RALPH LINSLEY, Harpsichord and Piano

PROGRAM

Three Songs from "A MUSICAL BANQUET" John Dowland (1562-1626)
- Far from triumphing court (words by Sir Henry Lea)
- Lady if you so spite me (words by Sir Henry Lea)
- In darkness let me dwell

Diane et Acteon—a cantata attributed to Jean-Philippe Rameau (c. 1683-1764)
- Recitatif and Air Gai
- Recitatif and Air Vif
- Recitatif and Air Tendre

Three German Arias . . . . . G. F. Handel (1685-1759)
- Meine Seele hort im Sehen
- Susse Stille, sanfte Quelle
- Die ihr aus dunkeln Gruften

Five Songs . . . . . W. A. Mozart (1756-1791)
- Ridente la calma
- Dans un bois solitaire
- Sei du mein Trost
- Die Verschweignung
- An Chloe

FRIDAY, JULY 27
8:30 p.m.
WORKS OF J. S. BACH (1685-1750)
(Repeat of Friday, July 20 Program)

SATURDAY, JULY 28
11:00 a.m.
LECTURE—RECITAL
CARMEL WOMAN'S CLUB
ALICE EHLERS, Harpsichord
EVE HEINITZ, Viola da Gamba

8:30 p.m.
INFLUENCE OF OPERA ON MUSIC OF THE 17th AND 18th CENTURIES
(Repeat of Saturday, July 21 Program)

SUNDAY, JULY 29
2:00 p.m.
THE PASSION ACCORDING TO ST. MATTHEW
(Repeat of Sunday, July 22 Program)

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Special thanks are due to the Most Rev. Harry A. Clinch, and to Charles Thomas, Ruth Allan, Ruth Blanchard, Mrs. Arnold Bowhay, Mrs. Church Chappell, Peg Minor and Betty Szold for their assistance in presenting the concert at Carmel Mission Basilica.

The Festival would also express its thanks to the following libraries and individuals who have generously provided materials, information, and services relative to the programs of the Festival: The Inter-Racial Chorus of New York City; University of California Music Library, Berkeley; Drinker Library of Choral Music, Free Library of Philadelphia; Music Department, San Francisco Public Library; Music Library, Stanford University; Mr. Harold Aks, Mr. James Cleghorn, Mrs. Lloyd G. Dack, Mr. Frank de Bellis, Dr. Vincent Duckles, Miss Minnie Elmer, Mr. Theodore Front, Dr. Joseph Kerman, Mrs. Harriet Nice-Wonger, Mrs. Barbara Seitle, Dr. Virgil Whitaker, Mr. John Whiting.

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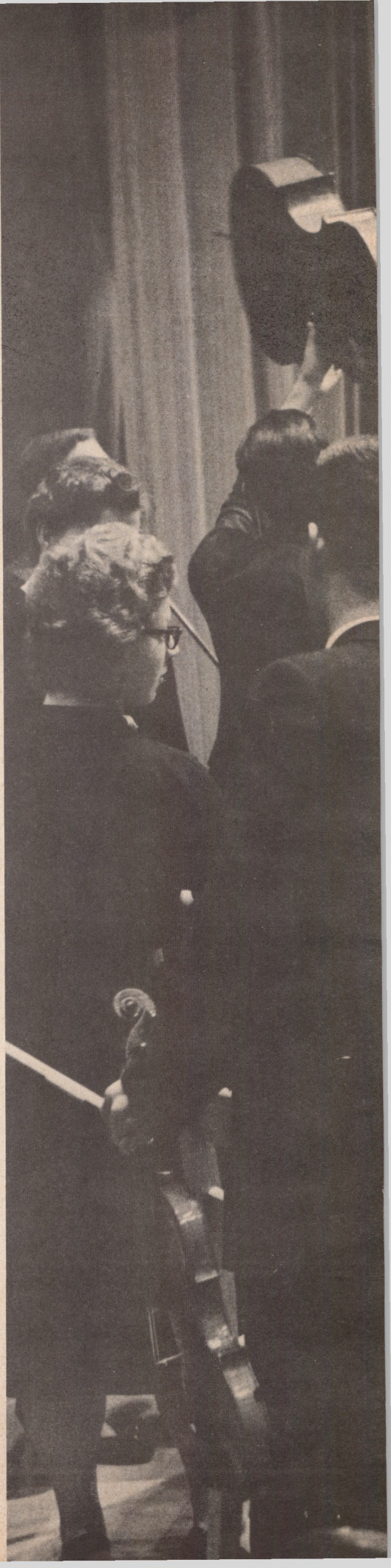

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